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A.NOLEN

Assaulting Mt. Helicon: Writing and Current Affairs.

monthly archives: FEBRUARY 2015

A. C. SPECTORSKY AND CCF 2.0

Greetings first-time a.nolen readers! If you are unaware of the IRS evidence suggesting that Hugh Hefner and his Playboy Empire are CIA assets, please see my post Do You Have A Key to the Playboy Mansion? Enjoy!

I started writing this post expecting to find that the literary brain behind *Playboy* magazine, Auguste Comte Spectorsky, had a few intelligence ties to William Stephenson's publishing network in New York City during WWII. Instead, I stumbled onto 'Congress for Cultural Freedom 2.0'.

The operation which Spectorsky ran for Hugh Hefner was/is a more sophisticated version of the 'non-communist left' crusade that CIA agents Melvin Lasky and Michael Josselson ran across the globe during the Cold War. Why was a more sophisticated strategy necessary?

The Congress for Cultural Freedom (CCF) was fatally flawed in that it was obviously not organic to any of the regions where it metastasized: after WWII loud Americans suddenly appeared with gobs of money for any 'intellectual' who would present anti-Russian, leftist views. The game was obvious and anyone worthy of the appellation 'intellectual' would have known that US intelligence was behind it– after all, the US and Russia were the only countries left standing.

The CCF was never very successful and I suspect that the CIA realized *well before Ernst Henri exposed the CCF in 1962* that appealing to intellect would not sell their message; the CIA's best chance would be to wrap their politics in sex. Hence the weird, Orwellian hybrid of 'sexual liberation' and sexual exploitation that is The Playboy Empire.

Hefner's magazine mimicked part of the CCF's political message in as far as it promoted non-communist left ideas, however, *Playboy* dropped the Christian and more conservative political elements which the CCF included. Hefner never tried to be anything but American, so the message wasn't burdened with the inherent fakeness of Americans posing as Spaniards, Indians or French, etc. Instead of selling the CIA through testimonials from already-famous intellectuals, Hefner sold the CIA through T&A, consumerism, and a mirage called 'the Playboy lifestyle'.

Here's where things really get interesting, because Playboy had to take up the core CCF message without allying itself with the CCF. Many authors who were promoted by the CCF also appeared on Playboy covers, but so did many Western intellectuals who made names for themselves by bashing the CCF. **In fact, the first authors and politicians featured on Playboy covers were those championed by CCF critics like Allen Ginsberg and John Kenneth Galbraith.** *Playboy* was self-conscious in its promotion of these 'dissident' intellectuals, as if to scream "We're not CCF!" while promoting the core of the CCF message.

As I researched who *Playboy* promoted month by month from 1959-1976, I consistently recognized names from Frances Stonor Saunders' book *The Cultural Cold War*; names she celebrated as critics of the ugly Americans' CIA operation. Saunders' prejudices matter, because her work is considered the gold standard CCF exposé. **The men Saunders plugged as 'intellectually honest critics of the CIA's agenda' were the same ones that CIA-backed Playboy chose to promote in the face of the CCF's implosion. Saunder's heroes promoted the CIA's leftist agenda in *Playboy*, but stripped it of the more moderate, conservative elements– elements that the older CCF had included.**

This forced me to reevaluate Saunders' book *The Cultural Cold War*: in writing it she cut off an arm to save the CIA's body. She protected CIA assets like Allen Ginsberg at the expense of CIA assets like T.S. Eliot. That's why she's still breathing, folks. The only question I have left about Saunders is why her book had to come out in 2000– *I'm not going to dig into that question now*, though I suspect the answer has something to do with Bill Colby floating face down in the Wicomico River circa 1996. (Colby told us in his autobiography that the CIA's 'non-communist' left putsch was largely staffed by his old OSS friends.)

I've thrown my theory at you, so now I'm going to explain how I've come to this conclusion. First, I'll provide what little background I have on A. C. Spectorsky, because his personality is interesting with respect to The Cult of Intelligence. Then I will present the results of my statistical analysis of *Playboy* covers between 1959-76, highlighting the mind-boggling number of known intelligence operatives who wrot

publication. **Next week** I'm going to drill out Playboy's 'culture war' politics– politics which mesh ominously with MK ULTRA operations that I've written about in the past.

Who was A. C. Spectorsky?

When I read in Warren Hinckle's autobiography that he'd been given an introduction to Hugh Hefner by A. C. Spectorsky in a bid to fund *Ramparts*, I knew that I would have to learn more about the *Playboy* gatekeeper.

Auguste Comte Spectorsky is not an easy man to track down. Most of what I could find comes from Playboy contributor Steven Watts' book *Mr. Playboy: Hugh Hefner and the American Dream*. In July 1956, Watts says Hefner hired Spectorsky to be his "second in command" at the magazine, though Hinckle's recollections show that Spectorsky had control of more than just the publication. Prior to July '56 Playboy had already published one of Spectorsky's stories under a pseudonym. This is how Watts says Hefner decided to hire 'Spec':

> *The publisher [Hefner] had decided that someone carrying credentials with the East Coast Establishment would help Playboy to gain increased respectability… Equally important, he [Spectorsky] was content to remain in the background and support Hefner as a public symbol of the magazine. "I think Hef, the young sparkplug and head of the whole operation, is the guy who should be kept in the foreground," he [Spectorsky] wrote in a staff memo.*

How magnanimous of new-hire Spectorsky to affirm Hefner as the front man! Besides deciding what would go into *Playboy*— like how and where products would be placed— Spectorsky's job included introducing Hefner to "important authors, publishers and agents".

Spectorsky was born in Paris in 1910 to Russian émigré parents– that's prior to the Bolshevik Revolution, but during the time when the Czar's enemies (political undesirables) were sometimes driven to Western Europe for succor. For example, Trotsky was in Vienna at this time and Lenin was in Switzerland; from these places the future dictators drummed up support for what would become the Bolshevik Revolution.

I don't know that Spectorsky's parents were 'political undesirables', but when WWI began they fled Paris for New York City, where they were quickly absorbed into the more comfortable echelons of society. (Just like Trotsky had been.) After graduating in Physics and Math from NYU, A. C. Spectorsky's first job was with the editorial staff of *The New Yorker* magazine.

Improbable doors never stopped opening for the young Auguste Comte: Spectorsky worked as Literary Editor for the *Chicago Sun* for six years "during the 1940s" before returning to NYC as "a writer and editor in movies, television and journalism".

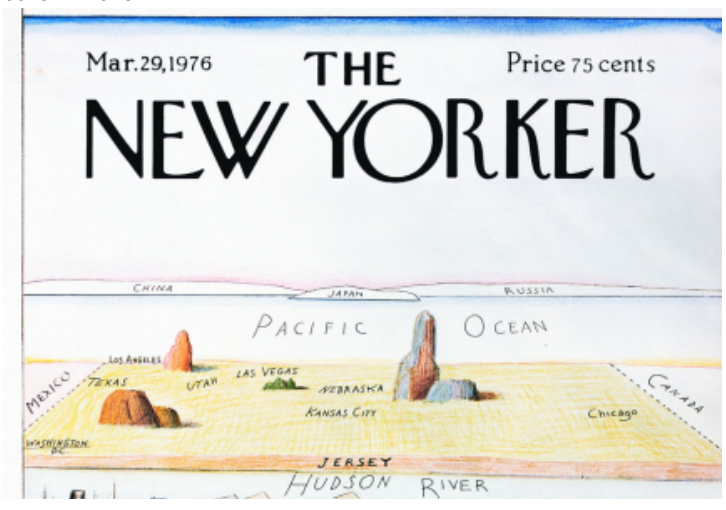
The literary world Spectorsky swam in was stuffed with 'pinko millionaires' and their henchmen. I'll remind readers that every publishing concern except Hearst's got behind FDR's campaign to drag the USA into WWII to fight for the British, and that British master-spy William Stephenson's media power-base was in NYC. (See Jennet Conant's *The Irregulars*.)

To work in television, however, Spectorsky would have needed additional patronage; patronage that *likely* came from the circle around David Sarnoff, the military-media-mogul and 'father of American television'. Sarnoff was versed in intelligence matters thanks to his war-time propaganda work and was an admirer of Sigmund Freud's nephew, Edward Bernays, who championed the use of propaganda to subvert democracy. David Sarnoff is also credited with devising the American foreign policy tactic of 'gang rioting' to facilitate regime change. (By the mid Sixties the CIA was exploring how to incite rioting in American 'inner cities' via the MK ULTRA subproject 102 and the work of Muzafer Sherif.)

In short, A. C. Spectorsky had friends in all the right places and was close to those 'pinko millionaires' who have done so much to undermine civil society. Spectorsky's literary career was built on flattering those millionaires: his most famous book, *The Exurbanites*, is a cloying homage to NYC's intelligentsia:

> *The exurbanite is a displaced New Yorker. He has moved from the city to the country. So indeed have hundreds of thousands of Americans, especially since the second World War; but for the exurbanite the case is different; for him the change is an exile. He will never quite completely permit himself to be absorbed into his new surroundings; he will never acclimate… spiritually he will always been urban, an irreconcilable whose step… is still the steadiest when it returns to the familiar crowded cross-walks of Madison Avenue.*

Of course, literature is how you look at it and Spectorsky may be mocking the 'East Coast Establishment' in his book, but having lived that life myself, I believe it's *more likely* that Spectorsky is regurgitating the provincial attitudes (and fears) which were lampooned on this *New Yorker* cover in 1976:



We don't know how Spectorsky was chosen to be the brains behind *Playboy*, but it happened, and he soon transferred his unfettered desire for approval away from the New York Literary Establishment to his new power-figure, Hugh Hefner. This is how Watts describes the relationship between these two men, it may remind readers of how cult followers identify with authority figures:

> *Nevertheless, he [Spectorsky] yearned for his boss' [Hefner's] approval. "He had a very strange relationship with Hefner," Spectorsky's wife reported. "Almost father-son, but the wrong way round. I don't know why he had this tremendous need to please Hefner but he did."*

Spectorsky describes his own relationship with his boss this way: "To hate him as much as I've hated him, you really have to love him."

Hefner, on the other hand, didn't even bother to express condolences to Spectorsky when A.C.'s daughter died. Spectorsky put up with his narcissistic 'boss' because of a deep-seated insecurity about his worth as a writer, says Watts. Spectorsky's opinion of his own talents was higher than anything literary he achieved in life; he tried to compensate for this with a flashy yacht and a luxurious lifestyle.

What Politics did Spectorsky Promote in *Playboy*?

Having given you a picture of Playboy's literary gatekeeper Spectorsky, I'll now go on to what type of ideas he chose to promote in Hefner's mag. I've spent the last few days tabulating who and what was featured on every *Playboy* cover between 1959-1976. That's 216 covers and about 140 authors total.

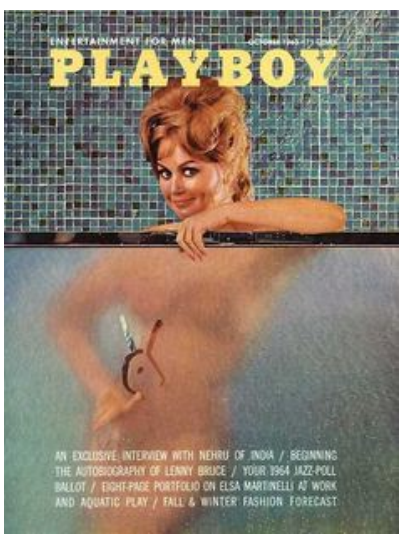
As I stated at the beginning of this post, there was a lot of cross-pollination between *Playboy* and the Congress for Cultural Freedom during the 1959-76 period, (the number in [brackets] is how many times the author was featured on a *Playboy* cover): Tennessee Williams [4], Bertrand Russell [3] (see University of Chicago CCF archives), as well as Alberto Moravia [5], Leslie Fielder [3], Norman Thomas [1], Vladimir Nabokov [14], Arthur Koestler [1], William Benton [2], William F. Buckley Jr. [6] and William Saroyan [6] (see Frances Stonor Saunders' *The Cultural Cold War*). Vladimir Nabokov was the cousin of CCF General Secretary Nicholas Nabokov.

Typically, if Spectorsky decided to feature an author on *Playboy's* cover, they were featured **twice**, so a number of the CCF writers listed above were given extra-special promotion. However, intellectuals who made a name for themselves by criticizing the CCF were also promoted heavily: Allen Ginsberg [2], Gore Vidal [2], Graham Greene [4], Jean Paul Satre [2], John Kenneth Galbraith [3], Kenneth Tynan [5], Murray Kempton [2], Norman Mailer [7] and John La Carre [1]. The director Stanley Kubrick [2], another of Saunders' beloved 'Cold War ethos' critics, was also promoted.

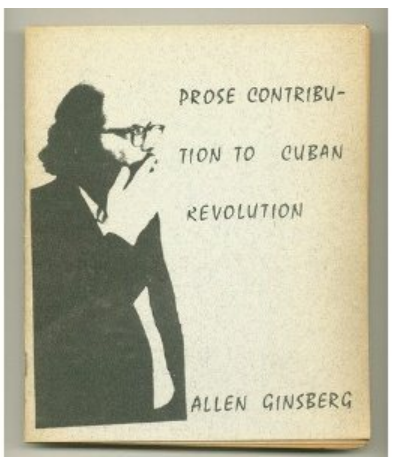
In *The Cultural Cold War* Saunders makes a particular effort to emphasize how the writers listed above, particularly Ginsberg [2], Tynan [5] and Mailer [7], 'stood up' to the CIA's perversion of the intellectual sphere. For instance, here's a quote from Saunders' book, p. 216:

> *It [*Quest*, the CCF publication in India] probably didn't deserve J. K. Galbraith's sneer that 'it broke new ground in ponderous, unfocused illiteracy'. Certainly Prime Minister Nehru didn't like it, as he always distrusted the Congress as an 'American front'. (*The Cultural Cold War*, p 216)*

J. K. Galbraith was promoted by Hefner and Jawaharlal Nehru was *the first head of state* to be featured on a Playboy cover; Nehru's issue was October 1962. (The outspokenly anti-CCF Prime Minister appeared eight months after Ernst Henri outed the Congress for Cultural Freedom!) Regular readers will remember that Frances Stonor Saunders makes no mention of Henri's article in her book, but she almost certainly knew about it.


ENTERTAINMENT FOR MEN
PLAYBOY
AN EXCLUSIVE INTERVIEW WITH NEHRU OF INDIA / BEGINNING THE AUTOBIOGRAPHY OF LENNY BRUCE / YOUR 1964 JAZZ-POLL BALLOT / EIGHT-PAGE PORTFOLIO ON ELSA MARTINELLI AT WORK AND AQUATIC PLAY / FALL & WINTER FASHION FORECAST

The only other foreign heads of state to make a *Playboy* cover during this period were Fidel Castro (Exclusive Interview!) and Mao Tse Tung (His Poetry!)– *Playboy* played an influential role in introducing these communist leaders' ideas to the American public. (Castro was promoted by Allen Ginsberg and fellow Playboy contributor Leroi Jones [1].)



The CIA agent's hymn to Castro. Thank you, GinsbergBlog.

Saunders never gets tired of plugging Ginsberg and the 'Beat' poets as antidotes to the CIA's cultural meddling:

> *With the rise of the New Left [think* Ramparts *magazine –a.nolen] and the Beats, the cultural outlaws who had existed on the margins of American society now entered the mainstream, bringing with them a contempt for what William Burroughs called a 'sniveling, mealy-mouthed tyranny of bureaucrats, social workers, psychiatrists and union officials… Alan Ginsberg, who in his 1956 lament* Howl *had mourned the wasted years– 'I saw the best minds of my generation destroyed by madness'– now advocated the joys of open homosexuality and hallucinogenic 'Peyote solitudes'. Munching LSD, singing the body electric, reading poetry in the nude, navigating the world through a mist of benzedrine and dope, the Beats reclaimed Walt Whitman from stiffs like Norman Pearson Holmes [Literary scholar, J. J. Angleton's sponsor with British intelligence –a.nolen], and sanctified him as the original hippy. They were scruffy rebels who sought to return chaos to order, in contrast to the obsession with formulae which characterized magazines like* Encounter *[CIA funded non-communist left magazine –a.nolen]. (p. 361)*

The 'Beat Generation' writers were the second non-pornography cover feature for *Playboy* (June 1959); the first was Jazz, which the CIA had been using as a culture war tool since the early 50s. *Playboy* was a consistent proponent of Jazz throughout the Cold War; it later championed 'pop' music too.

Playboy's 'dissident' stance against traditional morality was the same stance that 'Saunders-approved' authors like Norman Mailer [7] took against the Congress for Cultural Freedom:

> *With equal conviction, Norman Mailer argued that America's war in Vietnam was 'the culmination to a long sequence of events which had begun in some unrecorded fashion toward the end of World War II. A consensus of the most powerful middle-aged and elderly WASPs in America– statesmen, corporation executives, generals, admirals, newspaper editors, and legislators– had pledged an intellectual troth: they had sworn with a faith worthy of medieval knights that Communism was the deadly foe of Christian culture. (p.371)*

The typical *Playboy* contributor looks a lot more like Norman Mailer than a middle-aged, American WASP. So who were the typical Playboy contributors?

Authors were first promoted on Playboy's cover regularly in Jan 1959: the first fifteen included three British intelligence agents P. G. Wodehouse, Roald Dahl, Robert Graves, plus one more *likely* British intel agent John Collier. (Collier's career so closely resembles Dahl's that it would be extraordinary if Stephenson hadn't recruited him.) Let's be conservative and say 20% of the first authors were British intel.

Open American intelligence operatives are the next most numerous: Richard Gehman and Marion Hargove both wrote allied propaganda for the military during WWII. Alberto Moravia's journalistic career in Italy flourished under James Angleton's propaganda regime; Moravia also participated in the CIA's Congress for Cultural Freedom. 20% of these Playboy cover writers come from US intelligence.

Recap: 40% of A. C. Spectorsky's first 15 authors who were promoted on *Playboy's* cover were British or American intelligence agents/assets.

The next largest group are the **probable** American intelligence assets; I say probable because of their association with US agent Allen Ginsberg, who gave CIA notes on the heroin trade in Vietnam to Alfred McCoy so that McCoy could write *The Politics of Heroin*; and introduced Mick Jagger to his political handler, Tom Driberg, a British intelligence agent. These 'friends of Ginsberg' are 1) Jack Kerouac; who was discharged from the Marines after ten days' service and mysteriously avoided prosecution for his role in the murder of David Kammerer and 2) Herbert Gold who would eventually occupy CIA asset Vladimir Nabokov's chair at Cornell. That's another 13% who had probable intel ties.

Finally, Ben Hecht had intelligence connections of a different type. In the US, he was a big proponent of racial integration, but in Israel he supported Irgun, the Zionist paramilitary group which ethnically cleansed chunks of Palestine for the Jewish state. (According to Judith Rice of the Jewish American Society for Historic Preservation, the 'American League for a Free Palestine', a cover for Irgun stateside, cooperated with the NAACP to end segregation. Did the NAACP know what their Jewish partners were doing to Palestinians?) Charles Beaumont, another 'first' Playboy contributor, was one of Hecht's working colleagues. Conservatively, Let's tag on another 7%.

At the very least, between 47%-60% of contributors who were among the first 15 writers featured on *Playboy's* cover had intelligence connections. *I wonder why Spectorsky's talent pool contained so many spooks?* This sampling of writers is quite representative of *Playboy* contributors over the 1959-66 period, who were drawn from the intelligence community in **shocking** numbers.

Things really get interesting when we look at all-time contributors. I've broken the list up into pre-1966 contributors and 1967-76 contributors because 1966 was the year the *New York Times* was told to out the Congress for Cultural Freedom.

Author	1959-1966
Ian Fleming	18
Ken Purdy	17
J. Paul Getty	16
Herbert Gold	11
Ray Bradbury	9
Vladimir Nabokov	9
P.G. Wodehouse	8
Ben Hecht	8
Ray Russell	8
Robert Raurk	7
William Iversen	6
Nat Hentoff	6
William Saroyan	6
Jean Shepherd	6
Charles Beaumont	5
Ernest Hemingway	5
Kenneth Tynan	5
Budd Schulberg	5
Gerald Kersh	4
Shepherd Mead	4

Top 20 Playboy Contributors 1959-66.

Ian Fleming, the British master spy, is easily *Playboy's* most promoted author ever– covers in 1965 were rarely without him and his literary achievement, the spook-fairy-princess 'James Bond', originally debuted on *Playboy* pages. (Why would a CIA organ want to promote Bond's lifestyle in a magazine that encourages the objectification of sexual partners? See John Gittinger's Personality Assessment System, The Cult of Intelligence and Great Users of People.)

I've mentioned most of the names on that list before; we all know that Ernest Hemingway was a CIA/OSS/KGB spy. J. P. Getty, a running contributor on money matters, ultimately funded CIA agent Kenneth Anger's career. Robert Raurk was a poor man's version of Hemingway, who covered the Mau Mau Rebellion (which Rolling Stones groupie Robert Fraser helped suppress via propaganda) for the CIA front *TIME* magazine (Feb. 16th 1953). Nat Hentoff is a pro-Israel 'social justice' activist who covered Jazz for major East Coast media outlets during the period in which the CIA used Jazz as a Culture War tool. (Hentoff now fights anti-semitism from the CATO Institute.)

Shepherd Mead was a vice president of the advertising firm Benton & Bowles. Benton & Bowles rose to fame on the coat-tails of the Radio industry in the USA, an industry that has always had deep ties to the intelligence community. Benton, the company's founder, shared David Sarnoff and Edward Bernays' vision that communications should be used to reeducate the public. Jean Shepherd was also a radio personality, making a smooth transition into media from serving in the US Army Signal Corps during WWII.

Gerald Kersh was a British-born WWII propagandist; Budd Schulberg was in the OSS (he arrested photographer Leni Riefenstahl so that US heavies could interrogate her).

The 'science fiction' faction of Playboy contributors is fascinating: Ray Bradbury was a regular at the Los Angeles Science Fantasy Society (LASFS), whose leading lights included Jack Parsons, the top-secret Jet propulsion scientist and Aleister Crowley (UK Intel) devotee; as well as Karl Germer's successor to the intelligence-heavy O.T.O. Grady McMurty; and L. Ron Hubbard. (See *Sex and Rockets: The Occult World of Jack Parsons* by John Carter). The LASFS had a weird military bent too, as lasfsinc.info describes:

> *At the same time, with World War II in progress and most SF [science fiction] fans over 18 in the Armed Services, the LASFS took on the atmosphere of a fannish USO. Los Angeles was a major embarkation center for soldiers and sailors shipping out into the Pacific, and LASFS members were always ready to stop fighting long enough to greet and play host to fans in uniform passing through L.A. to the front.*

Other science fiction/horror contributors include Ray Russell (a contributor to the CIA's *Paris Review*), and the previously mentioned Charles Beaumont. Roald Dahl, besides being a UK intel operative, was also gifted in writing the macabre which he infused with his anger toward women and his anti-German prejudices. (See *Storyteller*, by Donald Sturrock.)

Ken Purdy was a personal friend of Spectorsky's who shot himself in the early Seventies; I couldn't find anything about "William Iversen", who doesn't seem to have written beyond *Playboy*, but he did take on a strong anti-marriage stance in Hefner's rag.

Let's consider the next 'era' 1967 to 1976, the year William Colby's tenure at the CIA ended.

Author	1967-1976
Ken Purdy	10
Herbert Gold	8
Arthur C. Clarke	8
Woody Allen	8
Jean Shepherd	7
Len Deighton	7
J. Paul Getty	6
Art Buchwald	6
Irwin Shaw	6
John Cheever	6
Alan Watts	6
Dan Greenburg	6
Ian Fleming	5
Ray Bradbury	5
Norman Mailer	5
Vladimir Nabokov	5
Evan Hunter	5
Kurt Vonnegut Jr.	5
Isaac Bashevis Singer	5
Robert Graves	5

Top 20 Playboy Contributors 1967-76.

Both Len Deighton (famous for spy fiction) and Arthur C. Clarke were in the RAF during WWII, Deighton was an RAF Special Investigations Unit photographer and Clarke worked on sensitive, cutting edge radar technology. Clarke became a well-known a science fiction author and championed LGBT issues from his adopted Sri Lanka, where he was given a type of knighthood. Dan Greenberg worked with Kenneth Tynan on *Oh! Calcutta!* and was famous for writing *How To Be A Jewish Mother*; Kenneth Tynan was a favorite CCF 'dissenter'. According to Saunders, Tynan lampooned the CCF on the BBC TV Show *That Was The Week That Was* several months after Ernst Henri outed the CIA operation in 1962, i.e. Tynan and the BBC slammed the CCF around the same time *Playboy* featured anti-CCF Nehru.

Evan Hunter is interesting because he was an executive editor for the Scott Meredith Literary Agency which was founded in NYC in 1946. Scott Meredith's first client was British intel agent P.G. Wodehouse, who had to run to the USA after making suspect radio broadcasts from Berlin during WWII; MI5 quickly cleared Wodehouse of any wrongdoing, but the general public was not so forgiving and considered him a traitor. Scott Meredith also represented Playboy mega-contributors Norman Mailer and Arthur C. Clarke.

Kurt Vonnegut Jr. supported Frank Platt, a CIA agent and Farfield Foundation director, for president of the PEN organization even after the CIA's congress (and Frank Platt!) had been thoroughly outed (See Saunder's *Cultural Cold War*). William F Buckley Jr was a CIA agent who worked under E. Howard Hunt. Irwin Shaw was the type of writer who the CIA's *Paris Review* likes to promote. (*Salon* did a piece on the *PR's* CIA connection in 2012— a.nolen is now taking bets on when Glenn Greenwald's *Salon* will be outed as an Agency front.)

Woody Allen is the famous director and darling of Hollywood, who has recently been accused by the daughter of his one-time wife Mia Farrow of molesting her as a child. Isaac Bashevis Singer, another *Paris Review* (CIA) favorite, wrote about counter-culture and politics from an Orthodox Jewish perspective. John Cheever is the archetypical 'WASP hypocrite' writer and poster-child for Narcissistic Personality Disorder. Alan Watts, whose book I quoted from earlier about Spectorsky, was a defrocked minister and an LSD proponent.

That's a lot of names. Probably enough for one post. I've put up a list of Playboy contributors 1959-76 and how many cover promos they had, so you can see for yourself how the CIA ranked your favorite Mid-Century author! (This list is only comprehensive for writers who were featured more than once, a handful of remaining single-shot promos are coming soon.) Next week there will be something for everyone:

- I'll tie *Playboy* politics into the larger CIA agenda during the 1950s, 60s and 70s– the agenda we know in part because of William Colby's leaks.
- We'll also see how Frances Stonor Saunders ties into the Angleton/Colby squabble that did so much to shape American intelligence.
- More on *Ramparts* and what got Gawker contributor Adrian Chen fired!

LEAVE A COMMENT

ANITA PALLENBERG AND THE CIA

Anita Pallenberg courtesy of Italian Vogue.

While researching A. C. Spectorsky's work for the Playboy Empire, I stumbled across this tidbit about The Living Theatre, the only known employer of Anita Pallenberg before she shacked up with Brian Jones, according to author Tony Sanchez in his autobiography *Up and Down with the Rolling Stones*.

In a nutshell, The Living Theatre received funding from a CIA front, a 'philanthropic foundation' called the Farfield Foundation. It seems that the only thing we know about Anita's working past is that it was paid for by the Central Intelligence Agency. In Frances Stonor Saunders' words:

> *It was now reasoned that if the Farfield Foundation were to disburse funds to American– as well as international– projects, then the CIA's interest, thus sandwiched, would become less conspicuous. 'The Farfield was engaged in other activities because it needed to cover for the foundation, in case anyone enquired what it was doing,' explained Diana Josselson. The Farfield report for the period 1 January 1960 to 31 December 1963 lists some of the hundreds of grants made for that period. Recipients included the American Council of Learned Societies, the American Academy of Arts and Sciences, the Modern Language Association, the Dancers' Workshop, the Festival of Two Worlds at Spoleto, Italy (contributions towards general expenses and the participation of American students, and for the expenses of the poet Ted Hughes), the Institute for Advanced Studies in the Theater Arts,* ***the Living Theater of New York****, the New York Pro Musica, the Association of Literary Magazines of America,* Partisan Review *('a grant for expenses'), and the International Institute in Madrid (a grant to preserve the personal libraries of Lorca Ortega and Fernando Almalgro). — from* The Cultural Cold War.

As I mentioned in my post Ken Anger's System of Control, the Living Theatre was founded in NYC like Cinema 16, which launched Ken Anger's intelligence career. Both the Living Theater and Cinema 16 started in 1947… the same year as the Farfield's ultimate sponsor, the CIA was founded.

If you're interested in The Rolling Stones and Kenneth Anger's connection to the 'intelligence community', please see my posts:

Ken Anger in Context

Aleister Crowley's System of Control

Ken Anger's System of Control

Rolling Through the Intelligence Community

The Rolling Stones and Meyer Lansky?

Anita Pallenberg, along with psychological warfare operative Robert Fraser, helped Kenneth Anger start his London-based cult which centered around Mick Jagger and Keith Richards. Both Pallenberg and Marianne Faithfull, who comes from an intelligence family, cooperated with Ken Anger's mission to establish his Thelema-based cult, which was a reincarnation of British intelligence agent Aleister Crowley's cult at Cefalù, Italy in the early 1920s.

But what was the 'Living Theatre'? According to ArthurMag.com, which sells a documentary about the Living Theatre, this is how Keith Richards, Anita's second Rolling Stone boyfriend, describes the organization:

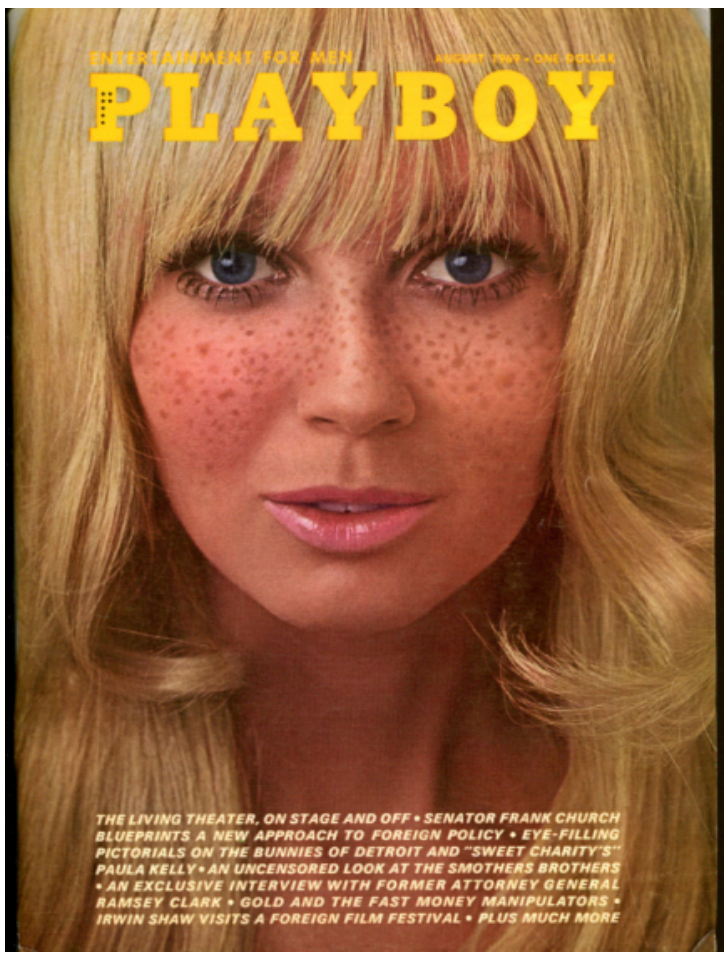
> *From Keith Richards'* Life*, page 221:*
>
> *"Anita [Pallenberg] and I went to Rome that spring and summer [1967], between the bust and the trials, where Anita played in* Barbarella*, with Jane Fonda, directed by Jane's husband Roger Vadim. Anita's Roman world centered around the Living Theatre, the famous anarchist-pacifist troupe run by Judith Malina and Julian Beck, which had been around for years but was coming into its own in this period of activism and street demos. The Living Theatre was particularly insane, hard-core, its players often getting arrested on indecency charges—they had a play ["Paradise Now"] in which they recited lists of social taboos at the audience, for which they usually got a night in the slammer. Their main actor, a handsome black man named Rufus Collins, was a friend of* ***Robert Fraser****, and they were a part of the Andy Warhol and Gerard Malanga connection. And so it all went round in a little avant-garde elite, as often as not drawn together by a taste for drugs, of which the LT was a center. And drugs were not copious in those days. The Living Theatre was intense, but it had glamour. There were all those beautiful people attached, like Donyale Luna, who was the first famous black model in America, and Nico and all those girls who were hovering around. Donyale Luna was with one of the guys from the theater. Talk about a tiger, a leopard, one of the most sinuous chicks I've ever seen. Not that I tried or anything. She obviously had her own agenda. And all backlit by the beauty of Rome, which gave it an added intensity…"*

In the 1950s Robert Fraser served in the Kings' African Rifles, part of the British military. Fraser took part in suppressing the Mau Mau Rebellion– a Kenyan rebellion against British colonial rule. In the 1960s, however, Fraser busied himself with artists who 'challenged the color barrier'– hypocrisy or just a new mission?

It seems that Robert Fraser, the imperialist-propagandist-turned-swinging-rock-groupie, was tight with Warhol too. I find this particularly interesting, because Kenneth Anger was envious of Andy Warhol's success– so much so that Anger threw paint on what he thought was Warhol's front door. (Or so Bill Landis says in his biography of Anger.) Nothing like professional jealousy…

It's going to get even uglier for the hypocritical culture barons of the 1950s, 1960s and 70s, readers… watch this space.

In the meantime, here's CIA asset Hugh Hefner's Playboy cover featuring The Living Theatre– August in the Summer of Love. Buhahahhaha.


ENTERTAINMENT FOR MEN
PLAYBOY
THE LIVING THEATER, ON STAGE AND OFF • SENATOR FRANK CHURCH BLUEPRINTS A NEW APPROACH TO FOREIGN POLICY • EYE-FILLING PICTORIALS ON THE BUNNIES OF DETROIT AND "SWEET CHARITY'S" PAULA KELLY • AN UNCENSORED LOOK AT THE SMOTHERS BROTHERS • AN EXCLUSIVE INTERVIEW WITH FORMER ATTORNEY GENERAL RAMSEY CLARK • GOLD AND THE FAST MONEY MANIPULATORS • IRWIN SHAW VISITS A FOREIGN FILM FESTIVAL • PLUS MUCH MORE

5 COMMENTS

WHO FUNDS ANTI COMMUNISM?

A small announcement: I've created a handful of pages containing 'primary source' material over the last few years. These pages include document images from William Colby's 'Family Jewels' leaks, as well as MK ULTRA images that were released to me through an FOIA request. You can find them all through the 'Primary Sources' page in the main menu at the bottom of the screen.

January 1945: David Sarnoff, of RCA, receiving his brigadier general's star from Major General Harry C. Ingles, chief signal officer of the US Army. Thank you, Wikipedia.

I'm concerned about the narrow range of opinion presented on US-inspired T.V. programming, on university campuses and in literature. I remember being a kid in the eighties and hearing pundits sound off on this narrowness after *The Closing of the American Mind* was published– I know I'm neither cutting-edge nor alone in my concern.

I attribute this narrowness, at least in part, to the mobilization of our culture during WWII and the Cold War. An awful lot of money poured into academia, publishing and the arts so that 'creators' would promote a unified front to fight against 1) National Socialist ideas and then 2) Russian elites.

The first time that this massive operation was 'outed'– that I'm aware of– was in the February 1962 edition of the *World Marxist Review* by a mysterious author who used the pen name 'Ernst Henri'. I've provided a full text of Henri's article, including images of the original journal, here.

Everybody needs to read this article, because even though *it appears* to be written in the service of Russian-funded communism, the article is truthful about how our culture was mobilized through the exploitation of 'philanthropic' foundations like the Ford Foundation, Rockefeller Foundation, and the Carnegie Corporation to name a few. Anyone who currently makes their living by jockeying for or spending grant money will be shocked by how little has changed.

Ernst Henri wrote about this abuse of the philanthropic system four years before it was safe for *The New York Times* to do so. The information contained in the article would have been available from public sources, but it would have been very time-consuming and costly to collect without having somebody on the 'inside' of the operation providing data. While the article beats the drum about reactionary anti-communists in Washington, it is careful never to mention that the message Washington promoted was also a left-wing message– you could read this whole article under the misapprehension that the Rockefellers were conservatives!

Henri's article is of particular interest to me, because the gold-standard exposé of the Congress for Cultural Freedom written by Francis Stonor Saunders, *The Cultural Cold War*, doesn't mention this

1962 article or Henri. I do not believe that Saunders was unaware of Henri's writing, because the article reads like a synopsis of her book. The next question is: *Why didn't Saunders– a British author– acknowledge Henri's writing?*

I think the answer lies in Henri's connection to Aleister Crowley and Tom Driberg, which I'll be writing about soon. In the meantime, here are some choice snippets from 'Ernst Henri':

> *At the head of these international anti-communist organizations are bourgeois politicians, diplomats, intelligence agents, writers, "philosophers" and clergymen. Each is known to be in some way associated with the State Department, U.S. Intelligence and with one or another government or private agency in the United States. On closer scrutiny, however, the leading core of each turns out to be one of the same group: the American tycoons and their lieutenants.*

The deviousness of "American tycoons and their lieutenants" is one point where 'Ernst Henri', Leonid Andreyev and Mikhail Bulgakov would see eye-to-eye.

I'd like to draw readers attention to the business interests of these "tycoons" as Henri describes them; their business interests bear an eerie similarity to those of the millionaires who *Ramparts* editor Warren Hinckle hit up for money:

> *The CCF (Congress for Cultural Freedom) leaders strike a sanctimonious pose of moral righteousness, but the fat salaries they draw come from the sale of automobiles, tanks and oil…*
>
> *Buchman claimed that one such meeting, held in Brazil, was attended by 400 "leading industrialists and businessmen" including representatives of Ford, Mitsui, General Electric, etc…*
>
> *The "Asian Peoples' Anti-Communist League" in Saigon is subsidized by … the Giannini, Kaiser and Hearst groups…*
>
> *This division also coordinates its activities with the Mellon group, the United Fruit Company, the Guggenheims and other monopolies that have been plundering the natural wealth of Latin America for decades…*
>
> *The American Heritage Fund … board includes, or at one time included, representatives of the Ford and Rockefeller concerns; Paramount, the big cinema firm; General Electric and also the two reactionary trade union leaders– Meany and Reuther.*

The American Heritage Fund was set up by David Sarnoff, who readers will remember from my posts on the origins of dragnet spying: The Empire is Listening, The Fabulous Marconi and Marconi Lives!

Henri says this about intelligence asset/radio magnate Sarnoff:

> *Another big "philanthropic" organization in the United States which engages in international anti-communism is the "American Heritage Foundation," one of the organizers of the "Crusade for Freedom." Its sponsor, David Sarnoff, is the author of a whole "program of political offensive against world communism," news of which leaked out in the press in 1955.*
>
> *One of the anti-communist measures Sarnoff proposed was the formation of special armed gangs to engineer putsches and subversion in the socialist and newly-independent countries. He urged that these elements should be well organized and financed, and used to the maximum. In all probability the events in Guatemala in 1954, in Hungary in 1956 and in Cuba in 1961 were attempts to carry out the schemes of the anti-communist strategists.*
>
> *The American Heritage Fund is an advertising agency set up by the monopolies for the purpose of financing publicity for the bourgeois parties, influencing voters during election campaigns, etc. … Sarnoff acts as the spokesman of these circles when he calls for an offensive against communism and democracy through terror, military coups and "psychological warfare."*

Wouldn't it be something if the father of American television was also the father of 'color revolutions'? Sarnoff's company, RCA, had Marconi, General Electric and US Navy backing.

I encourage everyone to read Ernst Henri's article.

1 COMMENT

DO YOU HAVE A KEY TO THE PLAYBOY MANSION?

Pedophile Roman Polanski with Hugh Hefner and 'Playmates'. Polanski's career was promoted by Cinema 16 like Kenneth Anger's.

When I was doing research for my last post, I came across this snippet about the Playboy Club in Gus Russo's *The Outfit*– Hugh Hefner's "key club" opened on February 29th, 1960:

> *The Second City [Chicago] bosses wasted little time in sinking their claws in Hefner's new "key club" venture…*
>
> *Outfit [Chicago Mob] bosses were bestowed exclusive Number One Keys, which allowed them to date the otherwise off-limits "bunnies" and drink on a free tab. Slot king, and Humphreys crony, Eddie Vogel, dated "Bunny Mother" Peg Strak, who later became Roma's executive secretary when Roma was promoted to operations manager of Playboy Clubs International, Inc., which oversaw the empire of sixty-three thousand international key holders. Although Hefner himself has never been tainted by his club's unavoidable contact with the Outfit, it is interesting to note that in 1977, when he fought a copyright infringement lawsuit filed by Universal Studios, Hefner employed the services of Sidney Korshak. For a $50,000 fee, Korshak attempted in vain to settle the case with the studio, which was run by his old friend Lew Wasserman.*

By 1973, the Playboy Empire was even more thoroughly entrenched in the mafia. In Alfred McCoy's book *The Politics of Heroin* (1991), he mentions how Hefner's name came up during an IRS investigation into a CIA front bank:

> *In 1973 agents of the Internal Revenue Service were able to photograph the Castle Bank's customer list while a bank executive dined in a posh Key Biscayne restaurant with a woman described as an IRS "informant". Reviewing the purloined documents, IRS investigators found that the 308 Castle Bank customers on the list had moved $250 million to foreign numbered accounts. Depositors included Playboy publisher Hugh Hefner, Penthouse magazine publisher Robert Guccione, and some major organized crime figures– Morris Dalitz, Morris Kleinman, and Samuel A. Tucker. Elated by the find, investigators formed Project Haven to make "the single biggest tax-evasion strike in IRS history." Suddenly, the IRS announced that it was dropping the investigation because of "legal problems." According to a later investigation by the Wall Street Journal, "pressure from the Central Intelligence Agency… caused the Justice Department to drop what could have been the biggest tax evasion case of all time." The CIA invoked "national security" since it was using the Castle Bank "for the funding of clandestine operations against Cuba and for other covert intelligence operations directed at countries in Latin American and the Far East."*

The troika of mobsters listed above were originally from the East Coast but got in on Las Vegas's gambling scene early. Morris 'Moe' Dalitz went into business with Meyer Lanksy to build the iconic Las Vegas Stardust casino; both Lansky and Dalitz had interests in Cuban casinos.

Classy joint.

If you've read my previous post on The Rolling Stones and Meyer Lansky, you'll notice that Hugh Hefner banks with mobsters who share business interests with the CIA's mafia partners. These CIA and mafioso criminals started their cooperation in the early 1940s, when the OSS teamed with Meyer Lanksy and 'Lucky' Luciano to take over Italy. In 1973, the IRS stumbled onto the fact that Hugh Hefner ate at the same table as Mario Brod (CIA), Jimmy Rosselli (Mob), James Angleton (CIA), George Raft (Mob)… and *probably* the Rolling Stones' young manager Andrew Loog Oldham.

Hugh Hefner's Playboy Enterprises, like the other fronts which banked with Castle Bank & Trust of Nassau, is a CIA-sponsored business concern. **Hugh Hefner is a CIA asset.**

If the IRS's discoveries and the mob connections are not enough to convince readers of Hugh Hefner's patronage, I ask them to consider 1) when and how the Playboy Empire was founded 2) the nature of what Hefner does and 3) the company Hefner keeps.

Hugh Hefner In Context

Hugh Hefner is in a position to have compromising information on important people; it goes without saying that the 'intelligence community' is interested in collecting compromising information. In fact, it would be *remarkable* for someone in Hefner's position *not* to have a working relationship with the CIA. It's quite natural therefore that Hefner started his business the same year that the CIA began to use sex for *domestic* intelligence work on a large scale.

The Playboy Empire started in 1953 as a vehicle to publish pornography (its first spread featured Marilyn Monroe, that girl with a secret contract at Lookout Mountain Air Force Station). Also in 1953, CIA agent George White opened his first NYC prostitution-cum-doping den as part of the MK ULTRA program. A short time later White moved his operation to San Fransisco and his new (bugged) apartment became a training ground for CIA "carnal" operations.

What were these "carnal" operations like? In John Marks' book *Search for the Manchurian Candidate* the author quotes nameless CIA agents on how they learned to use sex to get information; Marks says that CIA tactics exploited more than just the "missionary position". CIA personality profiler John Gittinger, who was interested in self-centered sex for mass control purposes, was also part of George White's San Fransisco operation.

Gittinger was interested in identifying tendencies toward self-centered sexual behavior, which includes masturbation *and* promiscuity, as part of his formula for controlling different personality types. The use of pornography for social control has been known since antiquity, but interest in it resurfaced again from American quarters in the 1950s. Playboy Enterprises bases its *reputation* on promiscuity and its *business* on masturbation aids.

Playboy Mansion in Chicago– set up before the club!

Seven years after the CIA began learning how to videotape men with prostitutes, Hugh Hefner set up his first Playboy Mansion– that place with all the bedrooms where 'successful' bunnies participate in ritualized orgies. Note that the first Playboy Mansion manifested in Chicago, the original power base of CIA-Castro-assassination point man Johnny Rosselli. The Chicago Playboy Mansion was set up **before** Hefner opened his "key club"; it seems that bringing those special bedrooms online was more important than the commercial end of Playboy Enterprises. Perhaps Bill Cosby, the guy with nonconformist politics, understands why?

Who Do Bunnies Do?

In the first excerpt above Gus Russo states that sixty-three thousand "keyholders" paid for access to the Playboy Club– a bar where they could watch suggestively dressed women. These men were sent ~~secret decoder rings~~ Playboy logo key chains, which they would flash at the 'door bunnies' for admission. These 63,000 "keyholders" were not allowed to touch the talent, however if patrons carried a "Number One Key", they were. This is how ex-bunny Jan Marly Reesman describes the system to *The Telegraph*:

> *We were forbidden to date key-holders (club members), unless they were number-one key-holders, which meant they were celebrities or management. Then it was fine.*

Patricia Cronin Marcello, in her book *Gloria Steinem: A Biography,* goes a little further explaining "Number One Keyholders":

> *Number One Keyholders, who were corporation presidents, celebrities, important members of the press and other VIPs were afforded very special treatment. Not only were these men pampered inside the club, but also bunnies were permitted to give them their last names, to date them, and even to use the facilities of the club when in a Number One's company.*

Readers will remember that Gloria Steinem herself was a CIA asset. Her 1963 'exposé' of the NYC Playboy Club was **not** hard-hitting journalism: the article was a self-flattering puff-piece. Steinem's biggest gripe was that bunnies didn't make as much money as they'd been led to believe. (You may find Steinem's article to be a twisted sort of recommendation for the club, it seems that some of the aforementioned mobsters certainly did: a huge ad for the Stardust Casino in Las Vegas— Moe Dalitz and Meyer Lansky's joint– graces the SECOND installment of Steinem's article, which appeared one month after the first.) Steinem's Playboy 'exposé' ignored the real story: why only foreign, linguist 'bunnies' were allowed to work in the VIP dinner lounges. Steinem also let a full list of "Number One Keyholders" slip through her fingers. *Why?*

Who were these "Number One Keyholders"? More than a few Civil Rights VIP's hit Hefner's Chicago mansion, including Jesse Jackson and Martin Luther King Jr., both of whom are known to have compromised

themselves sexually. Steinem lobs stones at her journalistic competitors by naming other 'dateable' VIPs: Dorothy Kilgallen, Gwen Harrison, Maggie Daly, Hy Gardner, Frank Farrell and "television men" from Chicago and Miami, but emphatically *not* television men from New York! According to bunny Barbara Haigh, "I met all the stars – Jack Nicholson, Dustin Hoffman, John Wayne. Omar Sharif asked me to go out with him after work but I only had my civvies with me in the bunny room so turned him down…" You'll remember Jack Nicholson, the character actor, because Roman Polanski used Jack's house to drug and rape a 13 year-old girl in 1977– not unlike what Bill Cosby has recently been accused of doing in the Playboy Mansion!

The CIA probably collected useful sexual information on "Outfit Bosses" through Hefner and his partners like A. C. Spectorsky, who seems to have been be the brains behind Hefner's magazine [1]. I'm sure that the Agency would never go into business without establishing dominance in the relationship.

According to ex-bunny Dr. Polly Matzinger, the VIPs which the Playboy Club attracted would have in turn been attractive to the CIA:

> *Every night the club was filled with movers and shakers. Listening to the conversations in there was fascinating. All of my friends were students, and we talked about everything we wanted to do when we ran the world.*
>
> *But at night I was listening to the conversations of the people who really did run the world. Working at the club was an education.*

It seems that Playboy bunnies were recruited based not only on their measurements, but on their ability to charm visiting foreign men of means, Dr. Polly continues:

> *I'll never forget the questions on the application form: 'What do you consider yourself an expert in?'; 'What languages do you speak and at what level?' The irony was that, in a world that wanted all women to be Betty Crocker, it was the Playboy club that wanted women who could speak to men as equals. [Which is why Dr. Polly was in a rabbit suit-a.nolen]*
>
> *I quickly became a 'pool bunny', probably because I was educated and fluent in a few languages. Whereas regular bunnies are meant to facilitate conversation rather than talk themselves, pool bunnies – employed to play pool with club members – were meant to talk.*
>
> *You had to know how to handle men and how to treat drunk people in a kind and subtle way.*

From Gretchen Edgren's history of the Playboy Club:
"Playmate-Bunny Lynn Karrol, Miss December 1961, a spare-time aviatrix and sky-diving buff, **elevates both herself and the decor** at the New York Club."
When 'great users of people' are taking, they're *seen* to be giving.

As gross as these Playboy Clubs were/are, I suspect that the real muck is shoveled in the Mansions. Ex-bunnies speak of a special orgy room, "The Grotto", for high-profile Los Angeles Playboy Mansion guests where women are available 24-7. This is how Melanie Myers describes Hefner's basement:

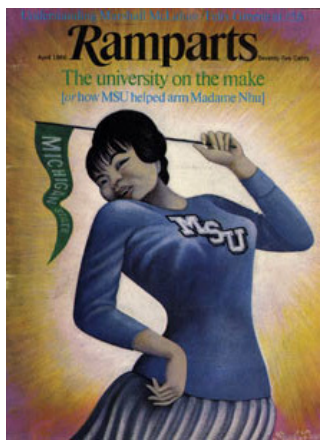
> *Myers said she often went to the Playboy Mansion with [Paige] Young and says the model often entered the infamous Playboy grotto, where orgies were said to prevail.*
>
> *'If you got invited to the Playboy Mansion and you didn't go in to the grotto, your days were numbered, you'd get kicked.*
>
> *'I went two, three times to the mansion but got kicked because I wouldn't enter the grotto.*
>
> *'One of the nights, I was up there with Paige, she was in the grotto that night.*
>
> *'When you're in the grotto, this dingy, cave like place, it's a sex free-for-all.*
>
> ***'There were a lot of celebrities up there, celebrity men and young pretty girls.'***

The emphasis is my own. These 'grotto' celebrities included the likes of Red Hot Chili Peppers musician Dave Navarro, but I suspect that a tour of Hefner's basement is a right of passage for many American entertainers, i.e. people who are given microphones and need to be *reliable*.

It seems that bunnies make a point of doing people who are exceptionally valuable to exploit.

Hugh Hefner's Political Friends

Finally, I'd like to draw readers' attention to something which I stumbled onto a few days ago: In 1965 *Ramparts* editor Warren Hinckle approached Hefner to fund his glossy, expensive, 'radical left' magazine.



High production values to attract mainstream readers.

This is huge, and ultimately very ugly for Warren Hinckle, because much of his publication's prestige rests on its being 'persecuted' by Angleton-types at the CIA. Mark Ames gives a *very establishment* summary of what was supposed to have gone down with *Rampart's* 'persecution' in his article NSA Whistleblowers For Dummies Part II. I think the world is a little more complicated than Ames sees it.

Ramparts magazine started life as the baby of Edward Keating, a champion of angry Catholic, leftist politics and a fan of Hugh Hefner's office decor (see Hinckle's autobiography). However, Warren Hinckle, Dougald Stermer and Robert Scheer ended up taking over *Ramparts* and replacing the 'Catholic' bent with something they describe as 'New Left'– the troika managed to wrest control of *Ramparts* by drumming up funders, one of which was Singer Sewing Machine heir Dick Russell.

Hinckle refrains from telling his readers if these funders ultimately included Hefner, though during their initial 'pitch' to Hefner, Hinckle and his cronies ended up staying at the mansion for a few days where they hobnobbed with 'bunnies', went skinny-dipping and ate oysters by the dozen. Although Scheer missed one meeting with Hef's 'head bunny', Hinckle *hints* that approaching Hefner was successful, because he describes their approach after other successful attempts to woo millionaires who shared Hefner's politics:

> *We began by infiltrating SNCC fund-raising parties at the homes of rich Westchester Jews. We pretended to be boosting the cause but kept looking over people's shoulders to see the size of the checks they were writing.*
>
> *I found there was left-wing gold rooted in pineapples, sewing machines, mattresses, zippers, plywood, soybeans, off-shore oil, General Motors and Hollywood– to name some pink fortunes– and we were soon deep into the concentric circles and interlocking directorates of the rich liberal-left. It was a very peculiar zoo.*

(The 'SNCC' Hinckle refers to was *probably* the 'Student Nonviolent Coordinating Committee', which was led for a time by Stokely Carmichael, who became a leader of the Black Panthers– an African-American 'hate group'– and a far-left martyr after 1971, when the FBI experienced leakage much like the CIA would do thanks to William Colby's 'Family Jewels'.)

Why would Hinckle be coy about confirming or denying money from Hefner? Hinckle wrote his autobiography in 1974, when the IRS investigation into Castle Bank and Hefner's CIA connection was still fresh news.

Warren Hinckle in 2006 courtesy of Wikipedia.

I'll remind readers that, according to Francis Stonor Saunders in *The Cultural Cold War*, liberal millionaires were the CIA's favorite front for non-communist left funding. (Does it get any more non-communist left than Playboy Enterprises?!) Hinckle offers a candid explanation of why he needed so many millionaires to realize *Ramparts*:

> Ramparts *was itself a contradiction in its own terms– a big-money, left-wing, professional publishing operation… The left has never been accustomed to, let alone comfortable, operating in the crass commercial manner* Ramparts *represented…*
>
> *The experiment I tried with Ramparts was an attempt to break out of the circulation boundaries and audience of fellow basket-weavers of the traditional liberal-left press… But an even more radical change from process color was the paper's approach to the truth, which, on the left, had been practically synonymous with the correct "line". I barred such theoretical essays from Ramparts and substituted old-fashioned muckraking journalism with its bias on the left but reporting facts… Ramparts developed a branch of new*

> *journalism that interpolated social and political critiques with trendy you-were-there stylisms.*

Rampart's tactics were the same as those used by the CIA and USAID with Zunzuneo in Cuba: report news and 'fun' entertainment items with an anti-Havana bias. Hinckle's popular approach also smells like the 'viral' garbage which my old buddy Benny Johnson used to produce. Needless to say, Hinckle got the money he needed to make this expensive splash for as long as his magazine was useful: 1962 through August 1975, five months before Colby retired from the CIA.

Ramparts was useful for Colby, especially in taking down enemies like counterintelligence chief James Angleton. According to Ames, *Ramparts'* 'outing' of Michigan State University's role supporting the corrupt government in South Vietnam provided impetus for CIA programs like MH CHAOS:

> *The CIA was now on record committing serious crimes, violating its original 1947 charter that barred the CIA from operating on US soil or spying on US citizens. These and other crimes it would go on to commit would define the CIA's and other officials' pushback against whistleblowers and transparency in the coming years. In the meantime, the CIA went full-bore, digging into "Ramparts"' and Hinckle's financial records — looking for foreign, Communist sources. The CIA "urged" the FBI to investigate "Ramparts" and its editors as "a subversive unit."…*
>
> *Richard Ober was assigned to head up a new top-secret CIA domestic spying program code-named MH-CHAOS ("MH" for "worldwide operations" and "CHAOS" for "chaos"). Ober and 10 CIA officers set up a secret office in a secured underground vault in the basement of the CIA headquarters — protecting the operation from fellow CIA colleagues as well as outsiders. Intelligence reports on domestic political dissidents generated by this illegal program were shared with LBJ in his last year in power, and more vigorously with Nixon's White House. Two presidents were active participants in a criminal program spying on and subverting political dissent. With MH-CHAOS, that program massively expanded. Two top CIA officials — counterintelligence chief James Jesus Angleton, and deputy director Thomas Karamessines, a dirty tricks expert who oversaw the campaign to overthrow Chilean President Allende — ordered Ober's team to spy on and subvert the huge underground left-wing antiwar press that now dominated youth and campus culture.*

Of course, Colby leaked MH CHAOS in 1974 as part of the Family Jewels; these leaks were designed to take out his rivals at the Agency. Ames may be giving *Ramparts* too much credit above, but the magazine was active in the strange outpouring of CIA leaks which began around 1966.

I'll remind readers that CIA director William Colby's 'Family Jewels' leaks were never honest leaks, they were carefully tailored to serve Colby's political agenda and personal goals. The public didn't get to see these 'Family Jewels' documents until 2007– so don't hold your breath for Snowden's.

My point in sharing this information on *Ramparts* is to show that everything about that magazine smelled like CIA managed opposition: from the magazine's method of funding; to its glitzy 'Congress for Cultural Freedom'-style marketing; to its *message,* which mimicked Bill Colby's 'milk of FDR' thinking. Naturally, CIA head William Colby's actions left *Ramparts* smelling like roses– even forty years later guys like Mark Ames are still woozy on the perfume. After the magazine's dissolution, *Ramparts* editors went on to start operations like *Mother Jones* and David Obst's incubator *Rolling Stone*. (David Obst was a close working ally of Sy Hersh and CIA director Colby.)

Hugh Hefner's business dealings overlap with the CIA's dealings and those of the CIA's mafia buddies. Hugh Hefner's porn empire is perfectly in tune with the CIA's desire to collect compromising sexual information on useful people. Hugh Hefner is a go-to 'pink' millionaire for CIA-smelling managed opposition outfits like Warren Hinckle's *Ramparts*. Let's not forget that the OSS and CIA were set up by 'pink' millionaires, too.

Take home: A 'Number One Key' at the Playboy Empire is a booby prize!

Movers 'n' Shakers: He's got just the room for you.

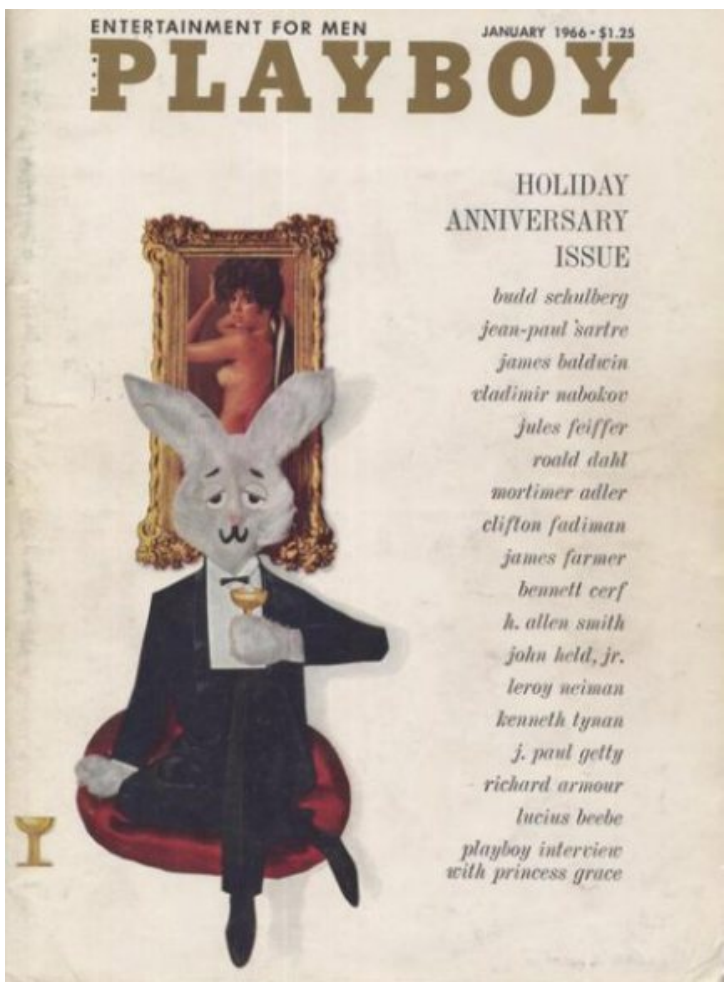
[1] A. C. Spectorsky will be the subject of upcoming posts, in the meantime, here's a snippet from his TIME magazine obituary which someone kindly provided at askville.amazon.com:

> *http://www.time.com/time/magazine/article/0,9171,878492,00.html*

****

Died. A.C. Spectorsky, 61, author and editor who created the more serious half of Playboy's split personality; of a stroke; on St. Croix, Virgin Islands. Playboy Publisher Hugh Hefner's tastes run to fried chicken, cool jazz and Los Angeles weekends; Auguste Comte Spectorsky preferred Continental cuisine, Mozart and Caribbean sailing. When "Spec" joined "Hef's" three-year-old enterprise in 1956, it was a slick girlie magazine in search of some intellectual balance for the bare flesh. Spectorsky provided it by attracting contributions from top fiction writers and journalists. In the process he helped drive the magazine's monthly circulation from nearly 800,000 to 6,500,000. Among his own books were The Book of the Sea (1954) and The Exurbanites (1955).

A. C. Spectorsky probably sourced British Security Coordination agent Roald Dahl's work for the 1966 edition of Playboy. Wink wink, nudge nudge. Note that J. Paul Getty is on the cover too– Getty was a regular Playboy contributor and his money ultimately financed Ken Anger's career.



6 COMMENTS

THE ROLLING STONES AND MEYER LANSKY?

International mafioso Meyer Lansky.

A few days ago I received my copy of Andrew Loog Oldham's first autobiography, *Stoned*, so I'm now in a position to reveal who his mother's long-term boyfriend was: Alec Morris. Morris was married throughout his relationship with Loog Oldham's mother Celia; he funded her lifestyle in London.

As a recap, Andrew Loog Oldham was an early manager for The Rolling Stones. Oldham left the band after their 1967 staged drug bust, which you can read about in Rolling Through the Intelligence Community.

Alec Morris is important because it was probably his connections that hooked the teenaged Andrew Loog Oldham up with a series of high-profile jobs which culminated in Andrew managing The Rolling Stones in his early twenties. These glamorous jobs included: personal assistant to fashion designer Mary Quant; protegé to Beatles magician Brian Epstein; and protegé to music-biz-murderer Phil Spector. As I mentioned in Rolling Through the Intelligence Community, Oldham was an angry young man and prior to the Stones, he didn't stay with any of these positions for very long.

So who was Alec Morris? To hear Andrew Loog Oldham tell it, Morris was a well-to-do furniture maker from 'the wrong side of the tracks' who switched to producing munitions boxes during WWII and ended up driving a Rolls Royce. (You can read Oldham's take on Alec Morris' personal background here, it's the usual schlock about hard-scrabble street smarts.) After the war, Morris's well-capitalized family furniture business, 'Made by Morris', branched out into investment banking: 'Alec Morris Investments Ltd'. The new investment company was incorporated on May 4th in 1954 and registered at Devonshire House, near Regent's Park in London. That's a swanky address.

Morris's fantastic business success happened at a time when most of Britain was malnourished and struggling to say warm. How'd Alec do it?

Andrew Loog Oldham offers one oblique clue: in 1915 Alec Morris "smuggled himself aboard" a troop transport ship destined for New York City, where for a few years Morris taught dance classes alongside George Raft, the mafia figure. What Andrew Loog Oldham fails to mention is that George Raft wasn't just any up-and-coming mafioso– Raft was a friend of Bugsy Siegel and Hollywood heavyweight Johnny Rosselli; Raft became a partner in the Mafia-run Las Vegas casino The Sands; and then a front man (perhaps even a bit more) for OSS mobster Meyer Lansky's gambling operations in Cuba and London. In the 1910s Alec Morris's twinkle-toed buddy Raft was 'on the make'.

How'd Morris get plugged into Raft and his ilk? It's common knowledge that furniture-making is excellent training for success in the performing arts. Therefore, it's only natural that a stowaway like Alec Morris should find himself giving dance lessons next to George Raft, who was earning quite a name for himself on Broadway, according to his TMC.com profile:

> *Raft worked as a "paid dancer" (a male escort for female patrons) in several clubs, including the Roseland Ballroom, where his dancing shoes were on display at the time of his death in 1980. He was the partner of Elsie Pilcer on the Keith and Orpheum vaudeville circuits, and was on the bill with the famous nightclub hostess Texas Guinan at her club, the El Fey speakeasy, where Fred Astaire and George Gershwin would come to watch him dance. Astaire recalled going there "several times to see George dance. He was a sensation in those days…the main attraction…George did the fastest and most exciting Charleston I ever saw. I thought he was an extraordinary dancer."*

Of course, I'm kidding. It's far more likely that Alec Morris's family had mafia connections which young Alec was able to exploit by ingratiating himself with New York mob figures over several years– just like George Raft had done. Who might these mob figures be?

In Gus Russo's book the *The Outfit*, he writes this about George Raft and his long-time friend Bugsy Siegel:

> *By 1936, the thirty-year-old [Bugsy] Siegel himself became a marked man…Instead of boarding the New York to Chicago underground railroad like [Al] Capone, Siegel was ordered to Los Angeles by his superiors, Lucky Luciano and Meyer Lansky… Soon after his arrival, Siegel hooked up with another transplanted Brooklyn pal who had already scored in Hollywood, actor George Raft… With the well-placed Raft and di Frasso as his connections, a starstruck Siegel soon met celebrities like Clark Gable, Jean Harlow, Gary Cooper and many others. Through* ***Johnny Rosselli*** *[another of Raft's friends– a.nolen] Siegel met studio barons like Harry Cohn and Louis Mayer, and the thug Willie Bioff.*

George Raft's, and by extension Alec Morris's, connections in the post-WWII American mob and intelligence community really couldn't get any better: Lucky Luciano, Meyer Lansky, Johnny Rosselli… this post is shaping up like a Francis Ford Coppola movie! Sadly, Andrew Loog Oldham's story is real life. I'm going to look at Morris's contacts through the lens of Raft's career, because the Mafia works on a basis of 'who you know'.

After Raft had made his contacts dancing in NYC, he found himself well-placed for a Hollywood career: mobsters from New York like Harry Cohn and mobsters from Chicago like Johnny Rosselli had Hollywood under their thumb, as Gus Russo writes:

> *Johnny Rosselli became the movie honchos' bookmaker and personal adviser… As bookie to the studio heads, Johnny would glean information vital to the Outfit's [Chicago mob's] movieland aspirations. By either threatening to expose hidden skeletons or to call their vigorish, Rosselli was able to acquire silent partnerships for the Outfit in many Hollywood careers. It is believed that in this way the hoods "sponsored" actors such as George Raft, Chico Marx, Jimmy Durante, Jean Harlow, Cary Grant, Clark Gable, and Marilyn Monroe.*

Readers will remember that Marilyn Monroe was one of the few actors *we know of* who had a secret contract with the movie studio at Lookout Mountain Air Force Station, in Los Angeles' Laurel Canyon neighborhood.

Johnny Rosselli was also a CIA collaborator, as Russo writes:

> *It seems that some senior CIA officers who had met Johnny Rosselli at a Maheu clambake the previous spring and were so taken with the Outfit's emissary that, when word come to the Agency that Castro was to be removed, the officers immediately thought of "Uncle Johnny." It is not known if Rosselli had spoken to the CIA boys at the clambake as he had to actor George Raft a year earlier in a Los Angeles bar. When Raft had mentioned that he had just returned from Cuba, where Castro was threatening to take over, Rosselli had bragged, "You give me a couple of guys with machine guns, we could go down there and take over the who island."*

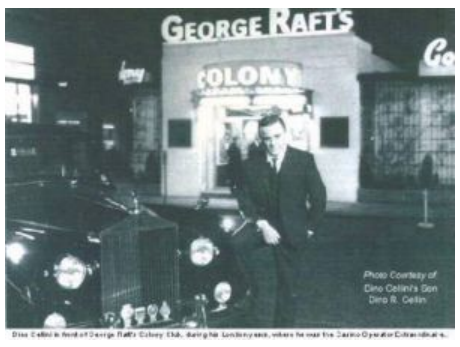
Later, Rosselli gave details of the CIA's attempt on the life of Fidel Castro to Jack Anderson, a Mormon journalist and a veteran war correspondent who served with US forces during WWII. (Jack Anderson was also the protegé of Drew Pearson, a journalist who worked for Ernest Cuneo and the British Security Coordination, William Stephenson's British spy ring and a close ally of the OSS. [1]) According to Colby's self-serving 1974 'Family Jewels' leaks, the CIA spied on Anderson after he published Rosselli's information about the planned Castro assassination– i.e. Colby made Anderson look good.

After WWII, when Raft's Hollywood career as a mafioso character

actor dried up, he went into business with the real Mafia in Las Vegas by investing in The Sands casino with Meyer Lansky, Fred Astaire and Frank Costello.

Popular entertainers outside George Raft's Las Vegas casino, The Sands.

Somehow, Raft lost his ownership stake in The Sands (Russo says Raft had a gambling addiction), but Raft continued to work as a front man for Lansky's business in Cuba. When Castro shut down the Cuban casino, Raft became the front man for Meyer Lansky's and Angelo Bruno's 'Colony Sports Club', a gambling den in London, where Raft befriended local underworld figures the Kray brothers. (The Krays were contemporaries of Albert Dimes, the British mafioso of Italian extraction who patronized 'Spanish Tony' Sanchez, the Rolling Stones groupie/Robert Frasier's underworld fixer.)



Dino Cellini outside George Raft and Meyer Lansky's London gambling den, The Colony Sports Club. The Colony's rise and fall had a strange synchronicity with Andrew Loog Oldham's career.

At this point I'd like to draw a parallel between the careers of George Raft and Andrew Loog Oldham. In 1959, Castro pulled Lansky's (and Raft's!) Cuban gambling ticket, prompting the mobster to look for somewhere else to set up casinos. Lansky chose London– Raft's old friend Alec Morris's haunt– and set up shop there in the early 1960s with The Colony Sports Club, amongst other establishments. Andrew Loog Oldham began his string of fantastic, high-profile jobs in the early 1960s too– the most fabulous of which was managing the Stones, which started in 1963.

In 1967– sometime before March 2nd– the lucrative London gambling scene fell apart for Lansky and Raft: in a deft move by British authorities, Raft was denied reentry into the U.K. due to his unsavory business connections. When British authorities pulled Raft's immigration ticket, the Colony Sports Club shut down, i.e. it didn't just get a new front man. (For more information on this, see Colin Fry's *The Krays*.) It seems that U.K. authorities knew just how to pull the rug out from under the American mobsters.

February 1967 was also the end of Andrew Loog Oldham's career in Britain, and the end of the golden period of his career overall. In early February a strange American with multiple passports visited the Rolling Stones while the band partied at their rural Redlands mansion, according to *Rolling with the Stones* by Bill Wyman. This American dropped off some new drugs from California, then disappeared just before local police raided the Stones and made them media martyrs. According to The Rock and Roll Hall of Fame and Museum, Andrew Loog Oldham fled Britain, just like the mysterious American, in order to avoid police charges in relation to the drugs:

> *Oldham's empire collapsed nearly as quickly as it developed. In early 1967, Mick Jagger, Keith Richards and Brian Jones were all busted on drug charges. Afraid of being arrested himself, Oldham decamped to California, where he helped Lou Adler and John Phillips with Monterey Pop, suggesting they book Otis Redding, Jimi Hendrix, and the Who. Meanwhile, the Stones felt abandoned by Oldham, while Allen Klein found them lawyers and stood by their side in court. By September 1967, Oldham was no longer managing the group.*

Andrew Loog Oldham's phenomenal teenage success in London's music scene, and his inexplicable pull with magazines like *Vogue*, dried up at the same time as the money stream from George Raft's gambling business. I believe it's *more than likely* Andrew Loog Oldham's initial success, and his "father-figure" Alec Morris's success, is rooted in the same muck as George Raft's career.

A painfully young Andrew Loog Oldham sits between Keith Richards and Brian Jones. *Thank you, dailymail.co.uk/ Getty Images.*

Why would the Stones' handlers lose a cute trick like Andrew? Well, according to Bill Wyman, Andrew's management skills were not of the caliber needed by the band, whose success was ever-increasing. I think that there is probably another angle here: The Rolling Stones were formed in 1962– the same year that the MI6/CIA 'Congress for Cultural Freedom' was 'outed' by Soviet-backed press. By 1967 it was probably clear that the Stones were shaping up to be a valuable mouthpiece in the 'cultural Cold War'– they were useful promoting non-Communist left politics. Perhaps the time was right to drop no-longer-necessary liabilities, like low-rent mafia connections. Intel pros might have been fine with mobsters financing a seedling operation with a 1-in-100 chance of success, but the Stones were beyond that in 1967. Perhaps the Redlands drug bust was useful for more than just its media fallout, perhaps it helped the Stones' handlers protect their investment and 'clean house'.

I've written a lot about George Raft's mafia connections so far, but I haven't said much about the intelligence angle surrounding Raft. In *The Outfit*, Gus Russo describes how Raft was a close friend of Bugsy Siegel, who in turn reported to Meyer Lansky and Charles 'Lucky' Luciano. Lansky and Luciano worked for the OSS during WWII:

> *[Mario] Brod had been a liaison between the Central Intelligence Agency and the New York crime bosses since World War II, when the CIA's precursor, the Office of Strategic Services (OSS), had kicked off the U.S. government's long, mutually beneficial relationship with the underworld. The partnership had its known origins in 1942, when the OSS enlisted Meyer Lansky and the imprisoned Charles "Lucky" Luciano in its effort to deter wartime sabotage in the New York harbor. The government also utilized Luciano's Italian contacts to gain intelligence in anticipation of the invasion of Sicily. For his efforts, detailed in Rodney Campbell's book* The Luciano Project, *Lucky Luciano was allowed to leave prison in exchange for permanent exile in Italy. At the time, Brod was an OSS captain in Italy under future CIA counterintelligence chief James Angleton.*

James Angleton used Luciano's mob connections to help OSS'ers wrest control of Italy. (A bit like how Robert Fraser used 'Spanish Tony' Sanchez in London.) To better explain this OSS/Mafia partnership, we need to look at what, exactly, James Angleton was doing for FDR/Churchill's spying outfit in Italy.

The British trained Angleton for his OSS counterintelligence work in Italy. Angleton trained in London– and there befriended Soviet double agent Kim Philby– prior to being transferred to Rome 1944. While in Rome, Angleton participated in the Italian equivalent of 'de-nazification', where anyone who supported Mussolini or criticized American involvement in WWII was purged from positions of influence. (See Tom Mangold's *Cold Warrior*). At the same time, Angleton made connections with people who would eventually form Israel's Mossad. In Richard Bennett's 2013 book *Espionage: Spies and Secrets*, Bennett writes this about Angleton:

> *Angleton began his career in espionage in the wartime OSS. During his time in Italy both before and after the end of the war, Angleton developed a deep relationship with the leaders of the Jewish underground, who later became senior officers in Israel's secret service, the Mossad. Because of these ties, he entered the CIA with the clear understanding that he would head the Israeli desk.*

In 1951, the year Celia Oldham introduced her boyfriend Morris to her son Andrew, Angleton was given control of the Israeli Desk, the CIA's formal information-sharing arrangement with the new Middle Eastern state.

'Jimmy Jesus' Angleton, the disgraced, mocked CIA counterintelligence chief, who was ignored by his superiors and 'went crazy' some time during the twenty years he ran his department, **was *given* the Israeli desk soon after he was hired**. Angleton doesn't appear to have fought with other power-brokers for this gem– it was simply created then handed to Angleton, who had been groomed by the British for this position via Italian contacts. This is how Tom Mangold describes Angleton's prize:

> *In early 1951, Angleton received a new important assignment: the so-called Israeli Account. He was the first head of the CIA's newly created Israeli Desk, or Special Operations Group, as it was then officially known. Angleton served as the CIA's exclusive liaison with Israeli intelligence. One might have expected his unit to be part of the Middle East division. But it stayed under Angleton's tight, zealous command for the next twenty years– to the utter fury of the division's separate Arab desks.*
>
> *Angleton's ties with the Israelis gave him considerable prestige within the CIA and later added significantly to his expanding counterintelligence empire.*

Owning the Israeli desk was odd for a counterintelligence pro, because regional intelligence gathering at the CIA was usually done by a separate division, e.g. 'The Soviet Division'. Could there have been a special counterintelligence angle to the CIA's relationship with Mossad? Israeli overtures to lure one-time Communist sympathiser, Crowley devotee and jet propulsion scientist Jack Parson to the Promised Land had just been scuppered when the CIA set up the Israeli desk for Angleton.

I've established in previous posts (Who was Winston Churchill?, Haunted Wood, Did Colby Help the KGB?) that CIA leadership wasn't adverse to communism *ideologically*, nor were they adverse working with the Soviets under the right circumstances. Was there something special about the Mossad connections– connections which provided an alternative source of information on the USSR from that provided by the

CIA's in-house Soviet Division– which led *somebody* to want counterintelligence stooge Angleton to have first crack at the information the Israelis provided? Angleton *may have been* the first line of defense between the intelligence community's Anglo-American 'pink' fifth column (old OSS'ers, Abe Lincoln Brigade, 'milk of FDR' types etc.) and the Russian Soviets. Was Jimmy Jesus's *exclusive* Israeli information pipeline designed as a way for old OSS'ers to protect themselves from *now uncontrollable* Russian agents who might try to cannibalize FDR networks? Might they have found it *safer* to use foreign intelligence to do unpopular things, like taking down 'fellow-travellers' by having Mossad feed Angleton information? If the WMD fiasco has taught us anything, it is that the 'intelligence community' likes to blame foreigners when something blows up in their collective face.

What we know *for certain* is that Angleton's Italian/Israeli connections were set up under the watchful eyes of the British. This makes Alec Morris' furniture/investment banking all the more interesting, because Andrew Loog Oldham tells us that Morris made *at least one* business trip to Italy in 1948– the year Angleton was officially hired by the CIA as the top aide to the director of the Office of Special Operations.

> *Pat Clayton [Alec Morris' biological child]: My dad was flying back from a buying trip in Italy in 1948, when he nearly died and became a hero in the national newspapers: he rescued an air-hostess by jumping with her from the plane, forty feet off the ground, just before it crashed. They were the only survivors. [from Stoned, by Andrew Loog Oldham]*

Pat Clayton doesn't say who hit the ground first, but that Morris would be forever haunted by the screams of the dying on board that plane– the plane only he, and the woman he ~~grabbed~~ saved next to him, had time to jump out of.

Out of all of the countries across the globe, our British furniture-and-investment-banking magnate Alec Morris, with his Angleton-associated mob connections, toddled off to Italy, Angleton's Mossad feeder-pool, where he jumped from a crashing plane… *how quaint.*

****UPDATE** Here's a little more information on what James Angleton was doing in Italy after the war: according to Hugh Wilford in his book *The Mighty Wurlitzer*, in 1948– the year Alec Morris jumped from that Italian plane– Angleton was heading up black propaganda in Italy for the CIA. The propaganda was anti-communist and took the form of placing newspaper articles and other literature, which were reproduced in the compliant Italian press. This is somewhat similar to what Paul Cushing Child, Julia Child's weird husband, did in Germany and France after the war.**

At the end of the day, what Andrew Loog Oldham *hints at* about Alec Morris' Mafia connections tells us something veteran intelligence observers knew already: after 1939 Anglo-American spooks got *deeply* into bed with organized crime. What is interesting about Andrew Loog Oldham's case is that it's a British example of *international* organized crime's ties to the music industry and the Anglo-American 'intelligence community' at quite a high level.

It wouldn't be right to end this post without recognizing that, to some extent, Andrew Loog Oldham is also a victim. His mother was an extremely selfish woman to whom money was everything: during the war she'd shacked up with a doctor who'd got rich doing illegal abortions, but when his business dried up she switched to Morris. (It's unclear to me where her brief relationship with Loog Oldham's father fit into all this.) One of Andrew's childhood friends, who otherwise liked Celia, described her as having "a private agenda, which Andy didn't even know about". Much like Ken Anger, Celia Oldham broke off contact with every member of her family after each one had displeased her in some way; she was threatening towards Andrew when he asked about his relatives. Worst of all, Celia would only show approval of her son if her sugar-daddy Morris approved of him, as Loog Oldham writes:

> *The year 1963 was a very good one, and a very fast one. Late 62 through April 63 had me busy, secure and content with my lot . I hoped my mother had noticed, and told Alec as much. Alec's approval was just as important to me, since if he thought I was doing okay, my mother would go along with him.*

Celia's behavior towards her son shows how narcissistic people are *very easy to control*: they'll put their desire for approval from 'authority figures' ahead of everything else, *even their own children*. See Great Users of People and The Cult of Intelligence.

Celia was emotionally abusive towards Andrew; Andrew's youthful anger was justified. It's hard to grow up around selfish users and not learn to mimic their poisonous behavior. If I'm right about Alec Morris's mafia/intel involvement, then Morris was just as bad as his squeeze: he put Andrew in harm's way when he involved the teenager with his 'work buddies'– particularly the psychotic Phil Spector. I can't find any evidence that Alec Morris treated his biological children with such callous indifference. (Though that doesn't mean he didn't.) Either way, Morris' 'guidance' didn't do much for Andrew Loog Oldham in the long run, because now he's camped out in Bogotá, reliving the glory days through multiple autobiographies.

I'll wind this up with a final question: Why does Andrew Loog Oldham talk about Morris's mafia connections at all? I suspect Loog Oldham knows as much or more than I do about the mob world Morris inhabited. Andrew Loog Oldham probably considers Morris's connection with George Raft to be glamorous, which would tally perfectly with how he says Celia brought him up. It's hard to be ethical when you don't know what ethical looks like.

[1] Jack Anderson inherited Drew Pearson's 'Washington Merry Go Round' column, from WashingtonMerryGoRound.com:

Founded by Drew Pearson, "Washington Merry-Go-Round" began as a syndicated column in 1932. The provocative and often controversial column broke the story of Lt. Gen. George S. Patton and the soldier he slapped in 1943. Pearson later brought about the downfall of Secretary of Defense James V. Forrestal, an ideological foe, and he denounced the witch-hunt agenda of Sen. Joseph McCarthy, R-Wisc.

The slapping story was false. Regular readers know what I suspect about Jack Anderson: managed opposition in the vein of Sy Hersh, probably working for the old, pink, OSS'ers at the CIA like William Colby.

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